


AT THE ACADEMY THIS WEEK



NAT GOODWIN



THE RUNAWAYS



WANG

At the Academy.
Monday Night—DeWolf Hopper, in "Wang."
Tuesday Night—Nat Goodwin, in "A Gilded Fool."
Thursday Matinee and Night—Shepherd's Moving Pictures.
Friday and Saturday, with Saturday Matinee—"The Runaways."

At the Bijou.
Mary Marble, in "Nancy Brown," all the week.

S. S. Shubert, in association with William A. Brady, will present at the Academy to-morrow night the eminent comedian, DeWolf Hopper, in the latter's memorable old-time success, "Wang." Mr. Hopper, the star of the forthcoming organization, needs no introduction here. Suffice it to say, that he will appear in the title role, a stage character type that brought him more fame in a single night than he ever achieved in seasons of laborious effort with any half dozen other comic opera creations with which he has delighted the public from time to time. If his present acting of "Wang" is really as humorous as of old, if his suppling company is really made up of the excellent players promised in the programme, and if the much-rated scenic surroundings, costuming and general stage effects of the attraction are half or even one little part as elaborate as these important things were arranged for the admirable Broadway performances, a good production may be expected to-morrow evening.

As for the general principal of the

company, the twenty or thirty leading players upon whose excellence of voice and acting quality so much depends the success of the tall, droll Hopper, as the merry regent, most theatregoers have at least a slight professional acquaintance with many of them, and the half dozen who figure most prominently, next to the star himself, are quite familiar to the public through repeated appearances in support of other stellar lights in the operatic firmament. Marguerite Clark, as Mataya, the Crown Prince, will bid for honors similarly won long ago by the once-renowned beauty, Della Fox, the original in this magnetic role; Ada Deaves will appear as Widow Trimmouse; Frank Belcher, the noted baritone, impersonates the boisterous Colonel Fracasse; Francis Carrier, the handsome tenor, is to be the dashing Lieutenant Boucher; Sabry D'Orell, the beautiful young soprano, poses as the lovely Marie, and Frank Casey, in interpreting Pepat, the keeper of the sacred elephant, is said to have rightfully earned the mantle of mimicry founded in this quaint characterization by its originator, the late Alfred Klein, who in days gone by shared many a histrionic triumph with his great friend and fellow-player, DeWolf Hopper.

Besides these principals, there are sixty other male and female voices in Mr. Hopper's company, including forty fetching young women.

Goodwin in "A Gilded Fool." If all the reports of the great success that has been achieved by N. C. Goodwin in his present day revival of Henry Guy

Carleton's comedy of American life, can be relied upon, then the presentation of "A Gilded Fool" on Tuesday evening at the Academy may be accounted a go.

A rather unusual degree of interest is attached to this revival, first because through it the comedian who occupies a most distinctive place in the stage world has seen fit to bring it back to the stage, and second, because through its original presentation he created more comment and received higher praise than in any other of his efforts; in fact, the Carleton comedy with its exceedingly clever satire, did more for Goodwin than any of his other creations. With him in the role of Chauncey Short, this piece has all the necessary elements to touch the emotions and call a tear to the eye even when a smile is starting. To the comedian it offers opportunities that are commensurate with any degree of ability; in its fun it never sinks to the level of farce, and it rises to the heights of pure comedy in its illustrations of the whims and follies, the hopes and despair of its characters.

To an audience that is seated with the evil in the world, the dishonest, treachery and all the things which daily experience thrusts upon them, this piece comes as a relief. There are many people who have seen "A Gilded Fool" without Mr. Goodwin, but it is only when he is in the leading role that the intentions of the dramatist are realized to the fullest. He is an actor heard who can change a commonplace speech with a fuller meaning, and there are none who can turn

from the pathetic to the humorous with less effort than can this same player, Goodwin, and it takes both humor and pathos to make comedy. Under his deft treatment the opening scene of "A morning after" is revealed as an artistic beginning. The love scenes that follow are elevating, and under the gloss of a fool's exterior there is a suggestion of possibilities of serious effort which pave for the final operations in the money market which make them natural and direct sequences of what has preceded.

Mr. Goodwin's delivery of the speech in which Chauncey Short relates the story of his early poverty and his mother's death will be found to be a splendid instance of the effect of repression and a thorough understanding of how an ordinary man can tell such a tale. That such reading will have the effect of making a woman change her heart would seem perfectly natural, and this is the idea that Goodwin tries to convey when he tells Margaret Ruthven the saddest page in his life's history.

Arthur Dunn in "The Runaways."

In the announcement that Arthur Dunn and "The Runaways" will be the attraction at the Academy next Friday and Saturday, with Saturday matinee, players have the assurance that they will see a production of genuine merit. Last season "The Runaways" more than pleased a large audience, and fulfilled the advance notices to the effect that the original New York Casino production would be presented. There are scores of ludicrous situations and witty

dialogue, the music is exceptionally pretty, and the scenic embellishment is all that could be wished. The same might be said of the elaborate gowns and costumes, upon which a fortune was spent by Messrs. Shubert, Nixon and Zimmerman. New songs and new electrical effects have been added, and the production will be presented upon a still more lavish scale than characterized its last appearance here.

The story of "The Runaways" has to do with a certain army general, who has dyspepsia and a coffee-colored past. He meets and becomes enamored of a stranded comic opera queen, who knows of the whereabouts of the Island of Table D'Hôte, where it is said indigestion is unknown, and where all kinds of palatable pastry grows on trees. The only means of reaching the wonderful island, however, lies in the winning of the suburban handicap, in which the opera queen's mare, Runaway, is entered. A traveling "skin" doctor also knows of the island, and conspires with his confederate, Blutch (Arthur Dunn), to defeat Runaway, and in that way secure the means of exploring the island for themselves, and incidentally make their fortunes. They drug Runaway's jockey, and Blutch rides the mare himself, with the intention of losing the race, but, despite all his efforts, Runaway comes under the wire a winner. The second act shows General Hardtack, the comic opera queen, Josey May, her companions and press agents, and even Blutch and the "skin" doctor, reveling in the glories of the Island of Table D'Hôte. It is safe to predict a most enthusiastic reception for "The Runaways."

Shepherd's Moving Pictures.

Shepherd's moving pictures will be shown at the Academy Thursday afternoon and evening. The Shepherd pictures have been here before, and they are as interesting as any ever displayed in Richmond. The pictures are clean and distinct, in which respect they surpass many of those seen in similar exhibitions.

Mary Marble in Nancy Brown.

Mary Marble will be in town this week in "Nancy Brown," a rollicking, jolly, musical comedy in two acts, which is to open its engagement at the Bijou to-morrow night.

This piece, which is the joint work of Frederick Ranken and George W. Broadhurst, is one of the funniest and wittiest



MISS MARY MARBLE AS NANCY BROWN.

pieces which these authors, famous for wit and humor, have ever turned out. While its song hits are too numerous to mention, including among them are "Fishing," "What's Sauce for the Goose is Sauce for the Gander," "I'm Going to Change My Man," "The Katy," the Cricket and the Frog," "Won't You

takes six American heiresses to the Court of the Bey of Ballyhoo, for she has heard that he has a marriageable daughter. He also has a daughter and an American drummer, who pastes an advertisement on the sacred white elephant, together with one or two members of the Court of Ballyhoo, and a quartet of impetuous European noblemen, are the principal characters, and it is easy to see how a most laughable farce can be built around such a combination.

The costumes are exceedingly pretty and the scenery costly and elaborate. There are several new and original lighting effects introduced in the songs and the stage business is novel and pretty. Miss Mary Marble, an old Richmond favorite, plays the title role, while Williams Hand-doville, Edwin W. Lewis, Katie Allen Fox and Robert Hart play the other principal roles. The production is under the management of the Wells-Dunne-Harlan Company, and the company numbers, besides the principals, a chorus of about forty.

PUBLIC SUPPER.

Intermont Hotel Entertains Business Men of Covington.

(Special to The Times-Dispatch.) COVINGTON, Va., March 25.—Thursday night Mr. Newcomer, manager of the Intermont Hotel, gave a delightful banquet to the business men of Covington. At an early hour the guests arrived at the hotel and in a short while the lobby and parlors were well filled. All lines of business were represented, conspicuous among these present being the members of the Covington fire company, whose excellent service Wednesday evening prevented the destruction of the hotel by fire.

Until the banquet an hour the time was spent in a variety of ways. Mr. Newcomer having arranged several forms of amusement for his guests.

About 10 o'clock a supper of four courses was served to 120 guests.

After supper Hon. J. L. Garrett said that Mr. Newcomer had requested him to call on a different gentleman to make short addresses. Mr. Garrett himself made a speech characterized by very happy references to some of the guests and host of the evening.

W. G. Turner, George Nelson, Colonel Turk of Staunton, Va.; Mr. C. P. Jones and Mr. Newcomer were the speakers.

As the guests left punch was served to them in the hotel lobby.

Music for the occasion was furnished by a local orchestra.

A Street Scene.

The teamster was not heating his horses, but he was using pretty vigorous language. "This cruelty to animals," declared the woman with three birds on her hat, "is positively dreadful." "Oh, it's perfectly outrageous," agreed the woman in the Persian lamb coat. And she uttered her indignation by giving a street urchin who had jostled her a crack that sent him whimpering on his way.—Louisville Courier-Journal.

Quite a Difference.

Rejzstevsky seems to have followed the example of Dewey and out the cable behind him. The difference is that Dewey didn't want the home folks to find him while Rejzstevsky doesn't want the other folks to find him.—Atlanta Journal.

BIJOU.

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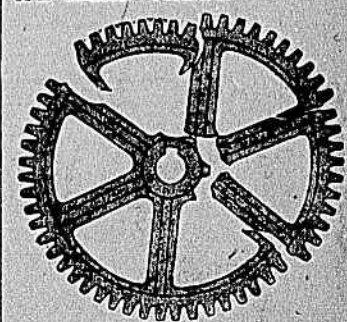
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